SANDERSON

# KĀRYN TAYLOR

Kāryn Taylor (b.1969 Aotearoa, New Zealand) manipulates materials, light, form and shadow to challenge our perception of the structures that ground our reality. Her practice is informed by geometric abstraction, which stems from her interest in quantum physics.

Kāryn produces self-illuminating light boxes and multi-dimensional installations. The light boxes are intense in colour, with their glowing lines of light that defy logic. They are analogue, glowing without power. Their illumination is striking; convincing many that there must be some kind of hidden mechanism or light source.

Language can be viewed as a logical system of written, signed or spoken words, with which we communicate and express ourselves. Taylor's practice and exhibition concepts, touch on the intersection between scientific knowledge and language. Taylor uses form, colour and light to optically suggest a new descriptive language of the universe. She is interested in how this language might hold specific frequencies that bypass the mind, allowing us to subliminally take in information.

In 2023 Taylor presented the solo exhibition, Future Philosophies at The Suter Art Gallery Te Aratoi o Whakatū, Nelson. Utilising geometric abstraction and installation, the artist offered questions concerning space, time and what we consider as tangible reality.

"The question that reverberates behind Taylor's artworks and is suggested in her artwork titles, is: how are we, our worlds, time and space, consciousness – and perception, connected? This is neither detached philosophising nor 'dry' science for Taylor. It is both personal and universal in implication."

- Kyla Mackenzie, Curator, The Suter Art Gallery Te Aratoi o Whakatū, June 2023

The artist was a finalist in the Fulbright Wallace Award, Parkin Drawing Prize, the Waikato Contemporary Art Award and the Lola Anne Tunbridge Award. Taylor's works are held in numerous private and public collections, both nationally and internationally including; The Suter Art Gallery Te Aratoi o Whakatū, Nelson; Justin Art House Museum, Melbourne and the ACU Art Collection, Sydney. She lives and works in Māpua, Nelson.

BIOGRAPHY

BORN: 1969, Ōtepoti Dunedin

LIVES: Tasman, Aotearoa New Zealand

EDUCATION: Master of Fine Arts (First Class), Elam School of Art, University of Auckland; Bachelor of Fine Arts (Hons), Massey University, Pōneke Wellington; Diploma in Visual Communications, Christchurch Polytechnic, Ōtautahi Christchurch; Certificate in Applied Art and Design, Otago Polytechnic, Otago

AWARDS: Waiheke Artist Residency - Finalist (2025), RT Nelson Sculpture Awards - Finalist (2025), Molly Morpeth Canaday Awards - Meriit award (2025), CNZ Funding (2023), Finalist Parkin Drawing Prize – Finalist (2020); Fulbright Wallace Award - Finalist (2018), Parkin Drawing Prize - Merit award (2017), The Wallace Art Awards - Finalist (2014, 2012); Waikato Contemporary Art Award - Finalist (2014); Lola Anne Tunbridge Award - Finalist (2012); Dunedin Fringe Festival Grant (2008)

COLLECTIONS: The Suter Art Gallery Collection, The Suter Art Gallery Te Aratoi o Whakatū, Nelson; Justin Art House Museum, Melbourne; ACU Art Collection, Sydney; Florida Kyriacopoulos Private Collection and Museum, Athens, Greece; Arts House Trust, , Tāmaki Makaurau Auckland; Elliot Eyes Collection, Sydney

EXHIBITIONS (Public Institutions): Future Philosophies, The Suter Art Gallery Te Aratoi o Whakatū, Nelson (2023), Geometry of Thought, Wallace Art Trust, Pah Homestead, Auckland (2018); Diagram for a Quantum Event, Te Tuhi Gallery, Tāmaki Makaurau Auckland (2018); Personal Structures, Pallazo Mora, Pallazo Bembo, Venice, Italy (2017); Sandra Bushby and Karyn Taylor, Window Gallery, Tāmaki Makaurau Auckland (2015); Jacob's Ladder, Corner Gallery, Tāmaki Makaurau Auckland (2014); Sculpture on Shore, Fort Takapuna, Tāmaki Makaurau Auckland (2014); Wallace Art Award, Wallace Arts Trust, Tāmaki Makaurau Auckland (2014, 2012); National Contemporary Art Award, Waikato Museum (2014); Launch 2012, Projectspace B431, Tāmaki Makaurau Auckland (2012); Quietly Confident, SOFA Gallery, Ōtautahi Christchurch (2012); Lola Anne Tunbridge Award, Projectspace B431, Tāmaki Makaurau Auckland (2012); Jacob's Ladder, Dunedin Public Art Gallery, Ōtepoti Dunedin (2010); Practical Metaphysics, Dunedin Fringe Festival, Ōtepoti Dunedin (2008); To There and Back Again, University of Southern Queensland, Australia (2005); Cup Cup, New Dowse Gallery, Lower Hutt (2004)

SOLO EXHIBITIONS: Visual Linguistics, Sanderson Contemporary (2024); Solo Booth, Melbourne Art Fair, Gallery 9 (2024); It's All Relative, Sanderson Contemporary (2022), Squaring the Circle, Gallery9, Sydney (2021), An Implicate Order, Sanderson Contemporary, Tāmaki Makaurau Auckland (2021); Electric Hum, Gallery9, Sydney (2019), Art-Athina Contemporary Art Fair, Faliron Pavilion, Athens, Greece (2017, 2016); The Other Place, Allpress Gallery, Tāmaki Makaurau Auckland (2013)

SELECTED BIBLIOGRAPHY: Taylor, Kāryn. 'Person to Know: Kāryn Taylor – Artist,' Interview. Denizen Magazine (June 2024) p40; 'Introduction' by Dr Kyla Mackenzie p 5-8; 'Blurring the Line: The

Art of Kāryn Taylor', by Edward Hanfling, p 9-16; 'Problems yet to be Unravelled' Zara Stanhope p 54-57 IN Future Philosophies: Kāryn Taylor, The Suter Art Gallery, 2023; Future Philosophies Exhibition Review by Steve Austin, Art New Zealand, Spring 2023, p 52; The Suter Art Circular Spin by Zara Stanhope, ACU Art Collection; A New Perspective, 2020, p54-55; Light and Lines by Claire O'Loughlin, ArtZone, #82, 2019-20, p23-31; The Observer Effect on Karyn Taylor by Lucinda Bennett, Art New Zealand, Summer 2018, p70-73; Taylor's Moving (and moved around) Diagram by John Hurrell, EyeContact, 2018; 'Time.Space.Existence' by Jaimee Stockman-Young, Personal Structures exhibition catalogue, La Biennale di Venizia, 2017, p 292-293; 'Taylor's Leaning Quadrilaterals' by John Hurrell, EyeContact, Mar 2017; Art and Artist Blog, Sep 2015; 'Collecting and Emitting Light' by John Hurrell, EyeContact, Aug 2015; 'Undiscovered Artists' by Sue Gardiner, Art Collector Magazine, 2015 Apr-Jun 2015, p 114; 'Outdoor Sculpture in Devonport' by John Hurrell, EyeContact, Nov 2014; 'National Contemporary Art Award in Hamilton' by Peter Dornauf, EyeContact, Sep 2014; Curator, Project 015: Karyn Taylor by Rob Garrett, Apr 2014; 'Thinking in the Abstract' by Glen Snow, EyeContact, Oct 2013; 'Eight Elam Students' by John Hurrell, EyeContact, Aug 2013; Elam-Ilam Quietly Confident, Victoria Wynne-Jones, University of Canterbury, 2012; 'Take Note,' Otago Daily Times, Mar 2010, p 30; 'Rear Lights' by Adrienne Rewi, Adrienne Rewi Online, 2010; 'Fun House Trip into the Unknown' by Nigel Benson, Otago Daily Times, Apr 2008, p 12; '2008 Dunedin Fringe' by Nigel Benson, Otago Daily Times, Apr 2008, p 8; 'Fringe Festival is Hotting Up' by Neal Barber, Critic Magazine, Mar 2008; 'Invited Artists show a Fine Realism' by James Dignan, Otago Daily Times, Apr 2008

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